ASAM PRESENTS . . .

wall paper

in today's home

twenty-five cents

Wall Paper *once the prerogative of kings*

During the long-ago days of the Middle Ages, kings and nobles lived in lofty stone castles which, despite their magnificence, were drab and cold. As a result, they constantly sought new means of achieving warmth, color, design, and livability. For a time they depended entirely on costly hand-woven tapestries, but these took a lifetime to make. Late in the Fifteenth Century, however, there was developed in France a paper wall covering, undoubtedly adapted from century-old paper panels which the Chinese used to decorate their homes.

Almost miraculously, these wall papers provided a feeling of warmth, color, and design which was in welcome contrast to the drab monotony of the plain walls of that day. These papers were made in small squares and were decorated entirely by hand. Consequently, they were prohibitively expensive for all but the nobility and the wealthy tradesmen.

In later years the art spread to many craftsmen, including painters, silversmiths, engravers, and etchers. Designs gradually improved and the cost naturally decreased as knowledge of the wall paper art and its techniques increased. Many of the very early wall papers and later reproductions may still be seen in museums. These relics prove that designers of today turn back to the artistic traditions of past eras for much of their inspiration. Some modern wall papers are adaptations of old designs. Others are predicated on the tempo of today's life and the continuous march of progress.

Now available for every home

Today, thanks to modern methods of production, the great advantages of wall paper are accessible to each and every home—no longer limited only to the wealthy.

Wall paper is not a fad. Its widespread use stems from the human desire for a versatile, decorative wall covering which, when properly used, can pull together into a harmonious whole all the factors of line and color, of utility and comfort that make a house a home.

The history of wall paper is a proud one. Its traditions are as old as gracious living. Yet its choice as a decorative background is as modern as tomorrow's newspaper. Into present-day wall papers have gone centuries of development, invention, and skill. For a greater appreciation of the romance of wall paper, the next page outlines a few of the significant milestones in its history.

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Wall Paper's *proud history*

fifteenth century

1481 The earliest European wall papers were made in the fashion of tapestries and were used as movable hangings. One of the first historic references tells how Louis XI ordered fifty of these "painted" scrolls from Jean Bourdichon for use in his palaces.

1509 The oldest extant piece of wall paper was removed from Christ's College, Cambridge, England, and is now in a museum. It dates back to 1509 when it was made by Hugo Goes. It is the earliest known example of wall paper with imprinted designs.

seventeenth century

1602 The manufacture of wall paper had become a more complicated process. In this year, Le François introduced his handmade "flock papers" which simulated velvets and brocaded fabrics. Flocks are still being produced.

1688 Jean Papillon revolutionized the infant wall paper industry by his production of papers with a continuous repeating design. The implications of the innovation were without limit. In that sense he may be termed the originator of modern wall paper but his method was cumbersome and the volume small.

1692 The first patent for the manufacture of wall paper was taken out in England and dates the beginning of a "recognized wall paper industry." English wall paper manufacturers, though often drawing inspiration from their French neighbors, gave impetus to the development and refinement of the product.

eighteenth century

1730 Wall papers were imported from France and England to America and were a general article of merchandise in the early Eighteenth Century. In 1730, however, wall paper was first offered in rolls. Judging by contemporary advertisements, Plunkett Fleeson of Philadelphia was one of the original American wall paper suppliers. Later, the John Howell & Son factory, founded in Albany in 1790, was one of the pillars of the industry. In 1844 their factory in Philadelphia was the first to import a multiple color-printing machine.

1750 Papillon's invention was supplanted when Jacques Chauvaux devised a means of applying the several colors of a multicolored print in a single operation.

nineteenth century

Robert was the creator early in this century of the scenic papers which shortly were to become just as important as the flock papers. Somewhat later, Zuber, who was destined to play an important role in the history of wall paper, produced a series of scenics which are still popular today. And in 1849 he imported the first "printing machine used in France with rollers around the circumference of a huge drum." Wall paper printing on this type of machine had established a firm foothold in England by a patent granted to Potter in 1839. This innovation marked the departure from the printing of wall paper on small sheets or squares which had to be pasted together, and was the cornerstone of modern wall paper printing technique.

twentieth century

1928 Papers printed with lightfast colors were offered generally by the American wall paper industry.

1934 Washable wall paper, another typical American technical innovation, was introduced in this year. Aside from the utilitarian advantages of greater durability, these developments opened a new era of wall paper styling. The results are evident in the clear colors and attractive designs of today's wall papers.

Wall Paper *enhances every room in the home*

The tremendous popularity of wall paper has encouraged artists to provide numerous combinations of color and pattern for each of their many wall paper designs. Their knowledge of the wide variety of likes and dislikes of the American public has influenced them to develop many different types of paper. A great deal of scientific study has gone into the styling of modern paper. Consequently, there are designs and color schemes to suit every homemaker.

Color is important in determining the apparent size and shape of a room. Professional decorators find wall paper an excellent means of achieving the desired result. For example, they seldom select large patterned paper with bold color contrasts for a small room. Instead, they choose a motif that is neat in size and has little color contrast. A long, narrow room can be improved with a subtle two-toned paper on the long walls and a strongly patterned paper on the two short walls. This will seem to bring those walls closer into the room and square it off.

Small rooms can be made to appear larger by using light-colored wall paper or by using stripes horizontally around the room. Cool colors, such as blue, steel blue, blue-green, soft green, soft gray, and wisteria shades, also seem to make the room expand and take on a feeling of spaciousness.

Overly large rooms appear smaller and more livable when papered in patterns of pink, rose, apricot, mauve, or fuchsia. These make the walls seem closer, as do large or boldly outlined patterns.

Ceilings can be made to appear higher or lower by careful planning of the areas of wall paper. A dado or chair-rail section of contrasting paper in a strip about 30 inches high all around the room reduces the height. The same effect is achieved if the paper is stopped short of the ceiling by a foot or so. Borders may be used to make the room seem lower; they can be used either at chair-rail height or just under the ceiling moulding. Wide borders are most effective for such use.

In contrast, rooms can be made to look taller by the use of stripes or columns in vertical lines. Panels of scenic wall paper combined with simple all-over or monotone patterns will also accomplish this. The optical illusions which can be worked out with wall paper are endless. The pages of decorating magazines and model rooms in stores constantly illustrate this point.

Wall paper is the one simple and satisfactory means of changing the background or personality of a room often and inexpensively. Recessive delicate patterns and colors can be used in quiet, restful rooms for reading and pleasant conversation. Vivid papers can set the stage for those rooms used for more active living. Wall paper can be selected to meet the tastes and ideas of every kind of family and mode of life. It is indeed the versatile and the fashionable background.

Wall Paper *adds architectural dignity*

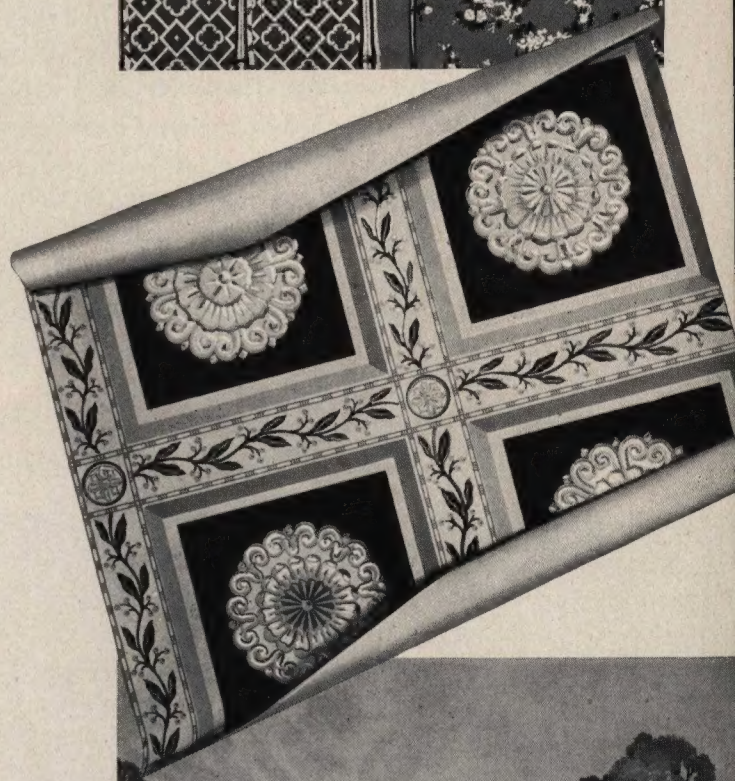
For those who prefer the distinguished aura of gracious, dignified, formal living, nothing is quite so disconcerting as four bare walls. Pattern and color are not sufficient for their tastes. They want and demand structural interest. To meet these demands, wall paper is admirably suitable for it gives beauty and proportion to otherwise dull and uninteresting rooms.

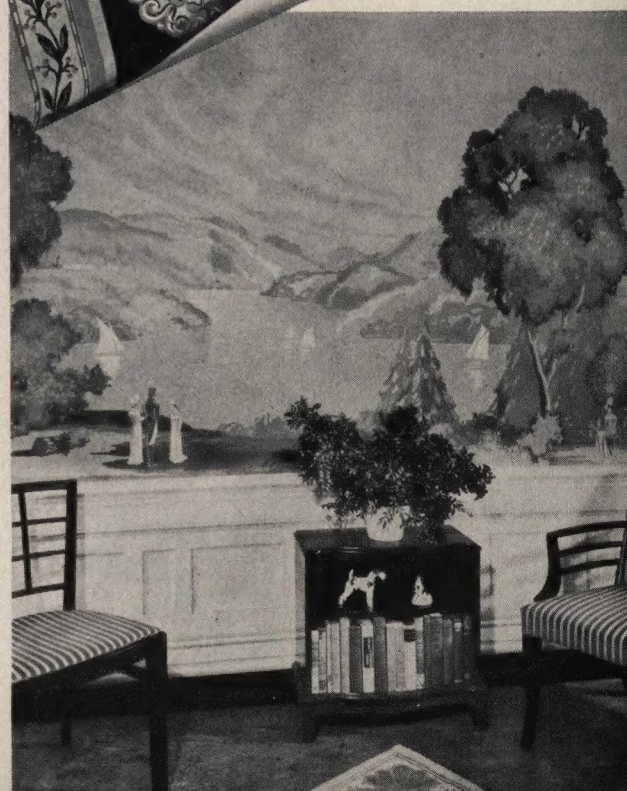
There are many highly effective architectural wall papers. Some simulate dados or fretwork such as old Southern wrought-iron work or the ever-popular New England paneled wood work; others have perpendicular panels which resemble pilasters and recessed alcoves as shown in the lower left-hand photograph on this page.

Classic effects can be attained by the use of wall paper columns, pediments, arches, or balustrade borders. Mouldings or dados, so printed that they give a three-dimensional illusion, make a rich finish when used beneath a scenic as in the photograph on the right below.

The swatch pictures on this page are additional examples of wall papers which add architectural dignity. The top shows two papers of Chinese influence, a fretwork pattern and a pictorial display of oriental figures. These are complementary in color and feeling and can be used separately, in adjoining rooms, or together in the same room.

The other picture shows a reproduction of an ancient Italian ceiling, magnificently carved and illuminated with gold. It would be equally striking as a ceiling or a side wall.

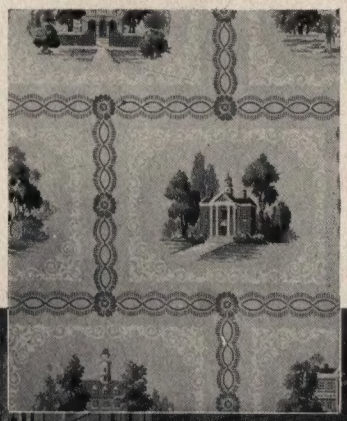




Wall Paper *for the hall*

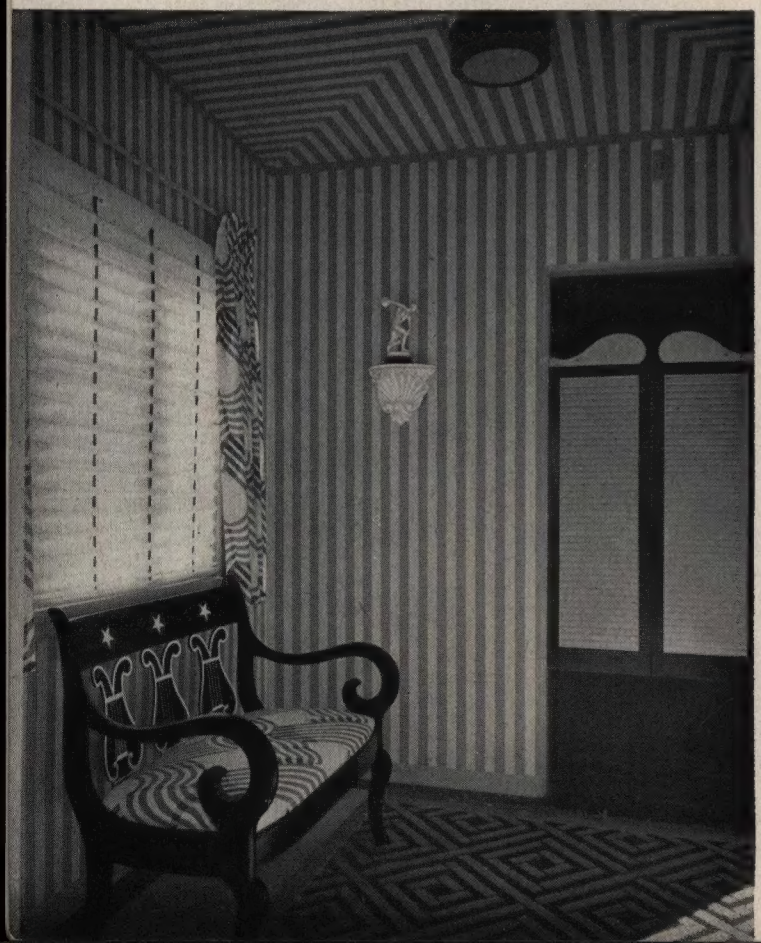
When a visitor walks into a home, the first sight which greets him is the hallway. It expresses the personality of its owner. Wall paper can supply color and pattern –the welcoming note. Because little time is spent in the hallway, there need be no fear of boldness in the background.

No matter how small the area, it is always possible to give it a distinct personality. Whether the hall be large or small, wall paper will add much to the decorative scheme. In the case of a small hallway it may well be the entire decorative touch, for even if there is no room for furniture, wall paper eliminates bareness and gives the entrance a friendly atmosphere. In a large hall wall paper will provide the background to set off furniture to the greatest advantage.



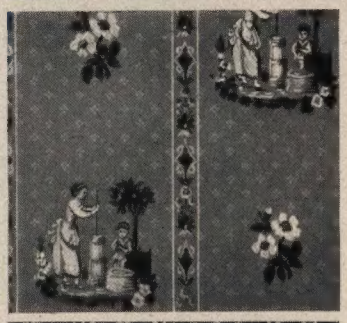
The range of choice of papers for the hallway is wide. Toiles, leaves, florals, scenics, or bold stripes and gay checks are good selections. They can be found in scale to fit single-story halls. And there is an equally wide choice of papers which can be continued up the stair well to the floors above.

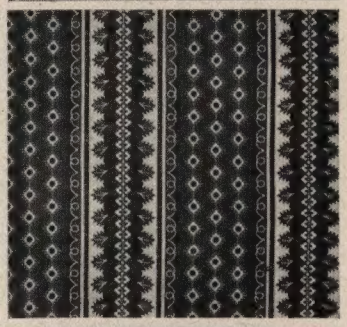
Striped wall paper carried over the ceiling and mitred at the center is effective for the small formal hallway.



Lavish use of bold floral patterns together with mirrors and rich damasks add importance to a two-story entranceway.

Wall Paper *for the dining room*





Often in modern living the dining room has been supplanted by a breakfast room or an alcove set off from the living room. No matter whether it is a separate room or part of another, the area set aside for eating should have a definite keynote. Wall paper can set that keynote.

The chief requirement of the dining area is that it has an atmosphere of cheerfulness. Since only a few hours a day are spent here, there is plenty of opportunity to use boldly patterned papers with over-scaled flowers. Opportunities for imaginative wall decoration in the dining area are almost unlimited. The problem of color coordination with upholstery is at a minimum in this section for it is limited chiefly to chairs. Bright colorful backgrounds are good psychological stimuli for healthy appetites and add impetus to mealtime conversation.

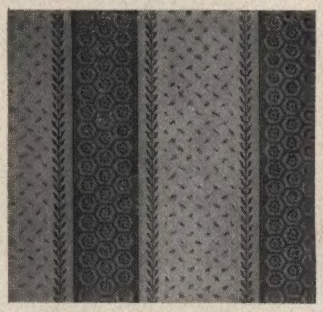
For a formal dining room, accurate reproductions of period papers make an excellent background for traditional furniture. Scenics in the classic tradition or contemporary adaptations of them also are in key.

For the casual home, informal designs adapted from primitive art are appropriate. These go well with Early American, French Provincial, Pennsylvania Dutch, or even modern furniture. Conversation prints, tropical foliage, scenic panels, or panoramic maps—all are available in modern wall papers and all are suitable for dining-room decoration. This is one spot in which there is opportunity for originality.

The vividly colored wall paper brings the garden inside the house and sets the color scheme for a light, sunny dining room.

For the formal dining room of restrained dignity, this floral pattern set on a framework of bamboo is suitable.

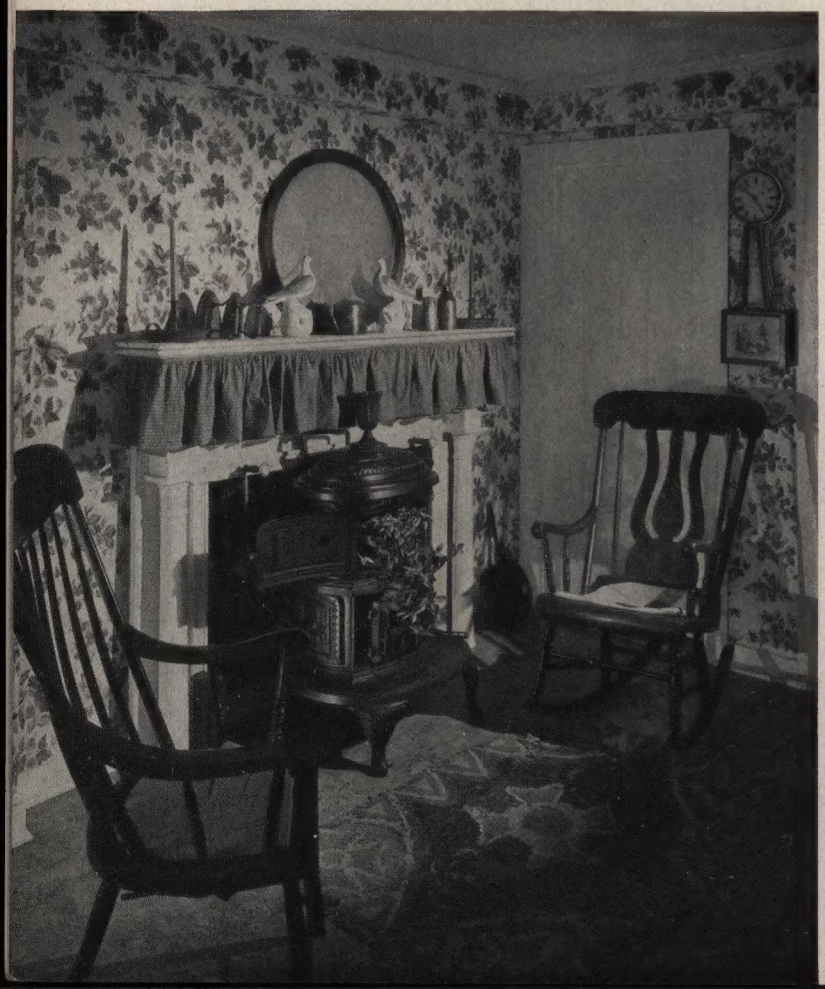
Wall Paper *for the living room—traditional style*



Whether the home is formal or informal, whether it uses the rich styles of the Eighteenth Century or one of the more casual modes, wall paper enters correctly into the decorating scheme. The continuing vogue for wall paper through all periods as expressed in contemporary reproductions is proof that wall paper is the ideal background—no matter what the general theme of decoration.

Many authentic wall papers may be had in their original colorings. Others are available in free translations of the earlier designs and in new color schemes keyed to the sophisticated modern tastes of today.

Since many homes of former times had larger rooms than the homes of today, these papers are frequently scaled down to appropriate size. Pages 18-23 give suggestions as to the suitable papers to go with various periods of furniture.



← A modernized farmhouse from Illinois shows a strawberry vine wall paper with the red repeated in the fireplace smoke ruffle and chair pads.

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A formal living room with Chippendale and Sheraton type furniture takes its color scheme from the citron, green, and old gold of the wall paper. ↓

Living room Wall Paper *—modern style*

Modern is more than a style of furnishing. It is the expression of the spirit of the people, a mood, a way of life. It is as much a part of the Twentieth Century as streamlined automobiles, steel-and-concrete skyscrapers, and jet-propelled airplanes.

Modern homes reflect the spirit of the times; they use modern or contemporary furniture with sleek surfaces and easy-to-clean simplicity. Many new homes are built in functional style, or in "ranch-house modern." There are suitable wall papers for every type of modern home. The simple weave effects are good as are the "grass cloth" papers, the plaids, and the metal-shot woven stripes. There are also striking oversized patterns, suitable for use in open-plan rooms.

Unusual color schemes are part of modern home decoration. They can be suggested by the wall paper. For instance, a plaid wall paper in gray and rose can be set off with draperies of deep-textured woven turquoise cotton; the slipcovers might be a bold print of turquoise and rose against soft gray.

Geometric three-dimensional wall paper sets the color scheme for a modern room. →

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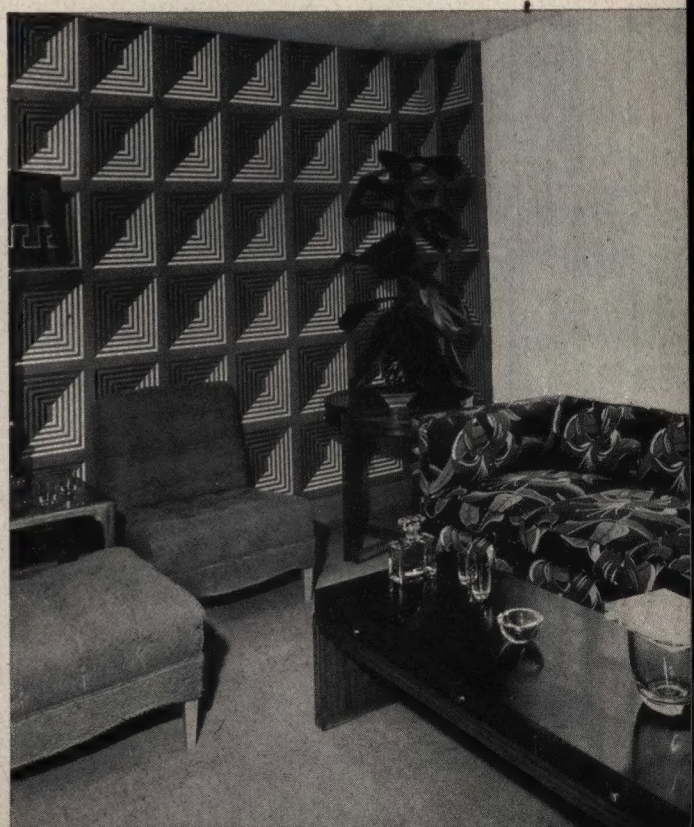
Wood-grained paper contrasts well with deep tones of green draperies and slipcovers. ↓



Wall Paper

Bedrooms are more numerous in a home than any other room. There are many different types of bedrooms and decorating choices must be dictated by the occupants. Because bedrooms are usually separate units, the color schemes need not have any relation to one another. Each room should be restful and attractive within itself. If the room is dark and lacks sunlight, it should be decorated with wall papers which stress warm colors. Late sleepers, however, want to avoid the morning sun and should have dark backgrounds. For these, papers in forest green, navy blue, slate and charcoal gray are most desirable.

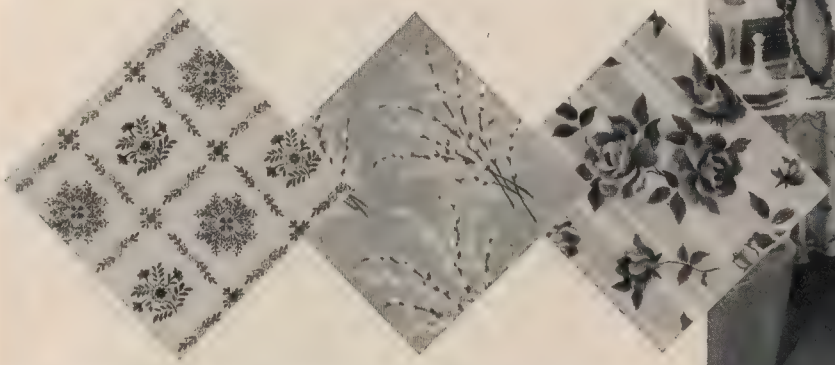
Strictly feminine rooms can use the most delicate kinds of papers. Men and boys prefer bolder, more severe designs. And children, too, have definite ideas about the wall papers they want. They choose papers which illustrate their hobbies, their tastes, and their favorite colors. It is often a good idea to let the small fry pick out their own papers and one can always manage to make attractive quarters from their selection.

The personalities and tastes of their occupants should be the key to the selection of bedroom papers. The correct choice of papers is not limited to any one type of design. Don't make the mistake of choosing one pattern —or the same pattern in different colors—for all the bedrooms in the home.

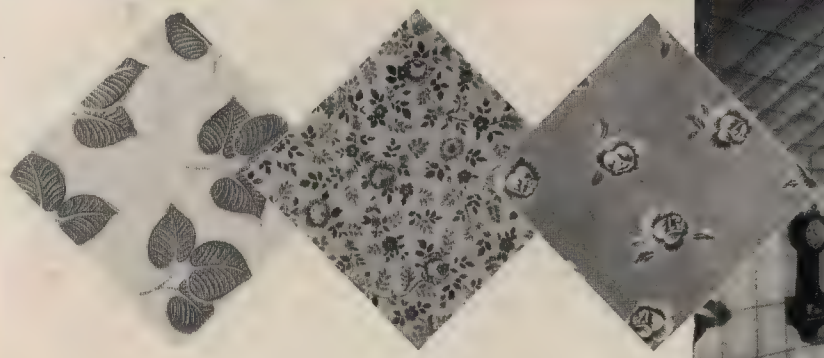
Left—*Striped green-and-white wall paper is a good selection to blend with mahogany reds and brightly figured fabrics.* Right—*The strictly feminine room can use heavily patterned paper with rich accessories in deep color and heavy texture.*

for bedrooms

The junior miss wants a room of her own. This one used to be a dingy attic but dainty wall paper transformed it into a dream room. An old studio couch gets a new slip cover and is set apart with wide curtains. In short, luxury for youth on a slim budget.



← Small children are responsive to patterns and quickly learn the names of the designs. They prefer clean-cut motifs and vivid colors. Many of the wall paper best sellers show toys, story-book characters, airplanes, trains, or maps.



Dormer rooms need colorful decoration. This room shows an attractive treatment with the slanted wall and ceiling both papered to smooth out awkward breaks.

Wall Paper *for the bath or powder room*

Wall papers for the bathroom are practical and decorative, too. They add gaiety and lightness and complement or set off the tile treatment of the lower portion of many bathroom walls. It is possible to use a more flamboyant paper here, for the area is small. There are luxurious marble-like papers, brilliant florals, ship or sea-shell designs, or even the so-called barroom conversation prints. All of these can be had in both scenic or "repeat" effects.

Powder rooms are built into many new homes. Or a large closet or an unused space on the first floor can readily be converted into a powder room. Walls and ceilings papered with the same pattern seem to make the room larger. Papers with silver and gold backgrounds, brilliant colors, or again conversation prints, are good. A yard or so of crisp cloth matched to one of the paper's colors can make an extravagant-looking dressing table when draped around a simple homemade shelf. The same colors can be carried out in the draperies and throw rugs used in the room. Accent notes from the other colorings in the paper will indicate the tints for other accessories such as towels, shower curtains, and throw rugs.

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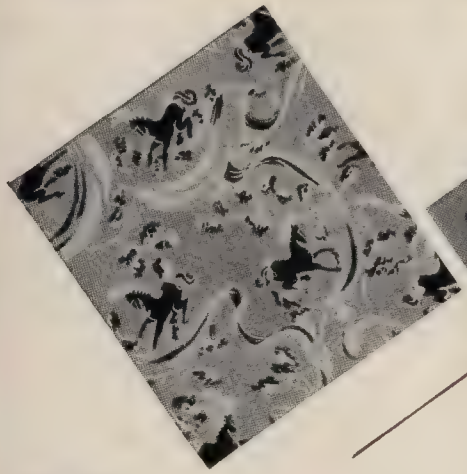

Wall Paper *for a happy kitchen*

The kitchen should be a gay and cheerful place. The cold laboratory look that seems to go with those efficient modern kitchen cabinets and appliances can be avoided by papering the wall areas in bright singing colors. There are many floral, foliage, and fruit patterns as well as plaids and provincials. In fact, any of the conventionalized flower, fruit, vegetable, or grain papers in appropriate designs are good. And, of course, there are the wall paper tile effects.

If the wall spaces are broken up or limited by cupboards or cabinets, there are innumerable borders which will give color and decorative interest to an otherwise cold interior.

Wall paper is practical for the kitchen because most modern papers are waterfast and lightfast. They brighten up and add interest to the working area in which some one—usually the homemaker—spends a great deal of time, and they make the wall surfaces comfortable and attractive. The same type of decoration can be utilized for the dining or breakfast nooks which are characteristic of many new homes.

Plaid wall paper provides a gay and cheerful setting for a work-a-day, efficient kitchen.

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When a breakfast bar cuts into the kitchen proper, the whole room can be treated as a unit. This one features wall paper with small provincial figures.

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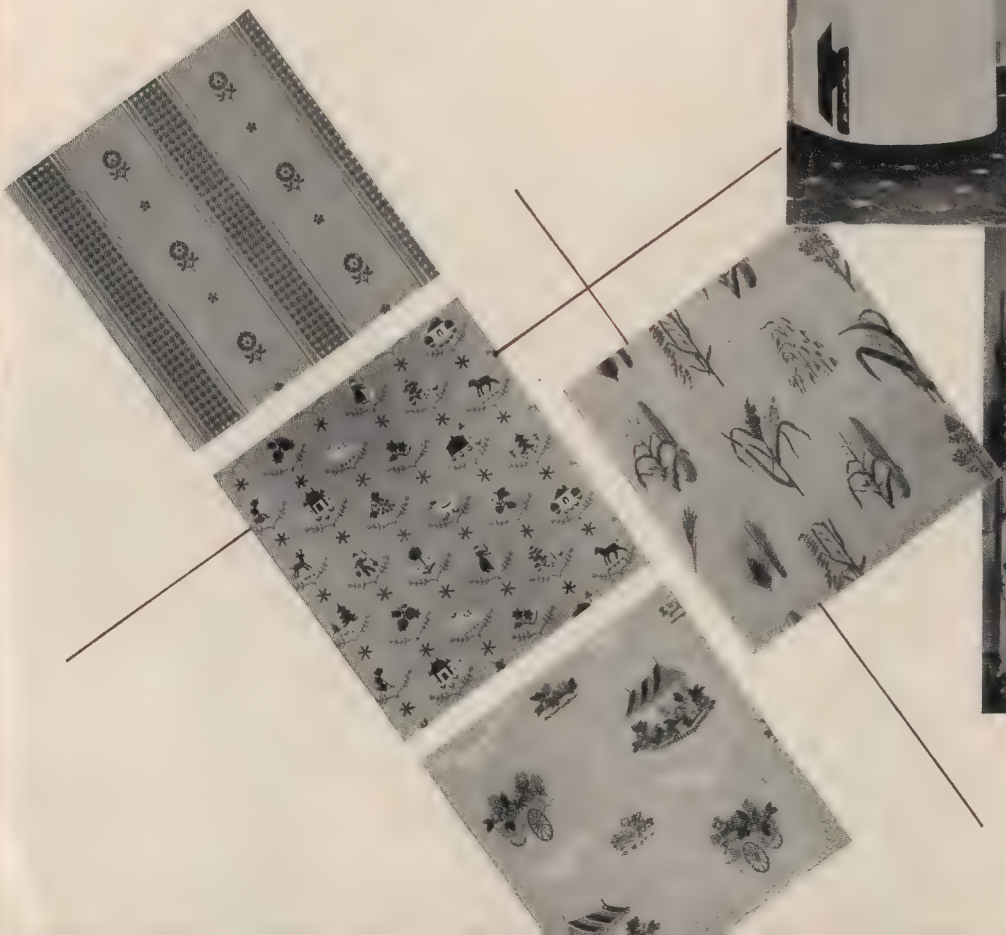
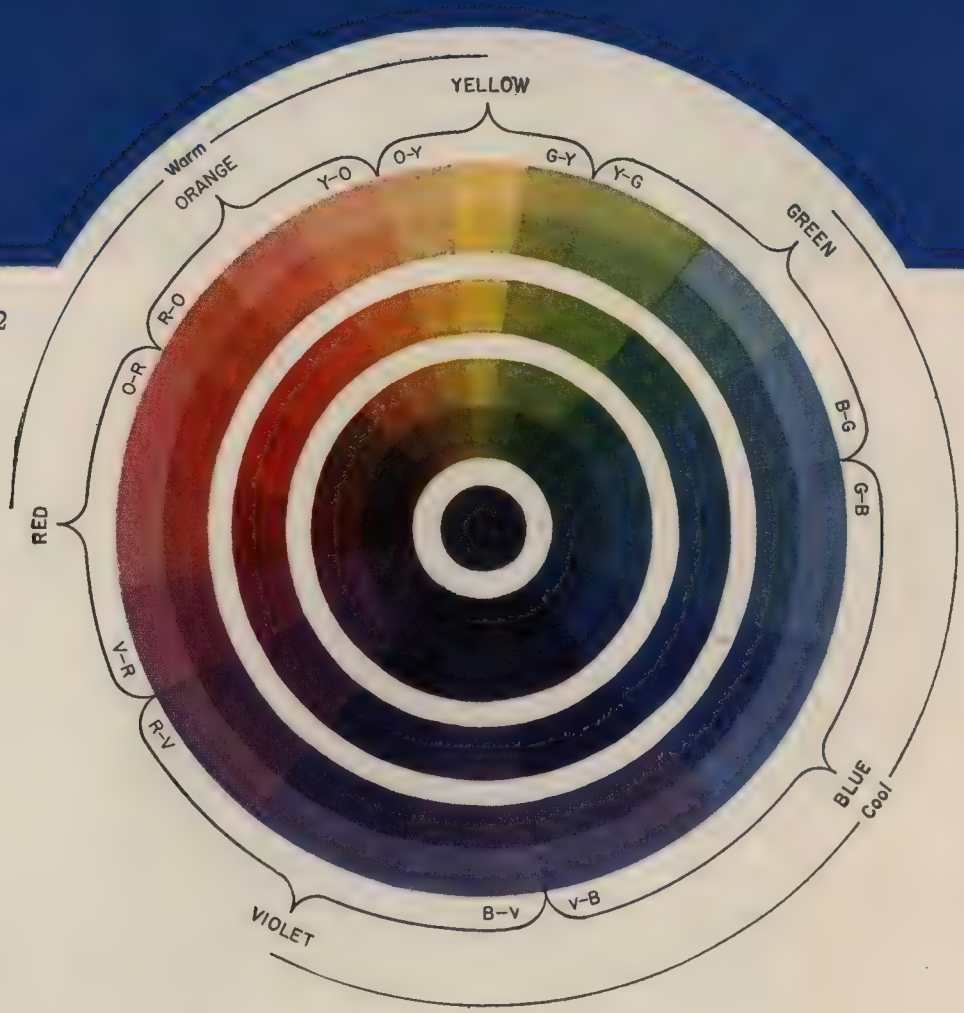
The ivy wall paper has been carried over the whole wall surface and covers the ceiling, too.



Wall Paper



Color wheel reproduced by permission from THE COLOR OF LIFE by Arthur G. Abbott, Copyrighted, 1947, by McGraw-Hill Book Co., Inc.

Color is something to be lived with and enjoyed. This enjoyment can be increased by the application of a few common-sense guides which scientists and skilled decorators have developed about color and color combinations. Wall paper designers, similarly, have applied these guides to their patterns.

The color wheel on this page arranges all the colors in the spectrum in simple form. In one general grouping, are the warm colors. These are the exciting or strong colors. When used in wall paper, they tend to advance or make the room appear smaller. They are often used in sunless rooms.

In the other general group are the cool colors. When used in wall paper they tend to recede or make the room appear larger. Ordinarily these colors are used in rooms with lots of natural light.

You will note that toward the center of the wheel each of the colors is "grayed off" or softened. These softened colors are more restful than the purer colors and can be used when less clear-cut contrasts are desired.

For the decoration of the home, and in wall paper, contrasting colors are those which generally are opposite each other on the color wheel. This general rule of opposites applies for those who like the stimulation of contrasts. More restful or harmonizing effects can be obtained by selecting colors which are close to each other on the same side of the color wheel.

Under any ordinary conditions, one good guide for selecting wall paper is that one of its colors—not necessarily the background color—picks up, or harmonizes with, one of the other important colors appearing in the floor covering or upholstery.

These are broad general guides. And there is no iron-clad rule which can not be broken when individual considerations or special circumstances prevail —as in the choice of wall paper for a room used mostly in the evening hours with artificial illumination. Some prefer warm colors under all conditions, others prefer cool. Some like contrasts, others like harmonizing effects. Wall paper supplies the color and pattern and variety to satisfy each of these tastes.

the basis for your color scheme

A simple traditional bedroom gains a lot of femininity from the fresh rose design of the wall paper. Everything else is in keeping with this background for fine furniture in dark mahogany tones. Pleasing details are the blue accents which blend with the draperies. The bedspread is of crisp white organdy.

There are two ways of using wall paper to set a color scheme. If the paper is chosen first, it can set the keynote for the entire room. The background color can be matched in the woodwork, while upholstery, draperies, and floor covering might match the other shades in the paper. Or the process can be reversed, and a paper selected to coordinate the colors of the furnishings which are already a part of the room.

Incidentally, it's an outmoded idea that flowered papers must be limited to use in bedrooms. They are just as satisfactory in the living, dining, or other rooms. But it would be rather tiresome to use floral paper in every room so many people prefer to achieve a more pleasing variety by alternating florals with striped papers or other geometric designs. In all of these choices, however, one can be sure that a harmonious whole will result if the general color themes discussed on this and the previous page are used as a guide when selecting wall paper.

For rooms which open into one another, it is possible to use the same general color theme without repeating the same shades. For instance, if the paper in the hallway has a gray ground with a pattern of green and coral, the dining room might be papered in a deeper green with a bit of lighter green or rose to lighten the over-all effect. And the living room might be restful and beautiful in a soft rose-colored paper. One illustration of the advantages of this related treatment appears on the front cover of this booklet.

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White blossoms scaling a trellis against a soft yellow background make an excellent setting for an entrance hallway. The chimneys of the hurricane lamps repeat the brilliant red of the leather upholstered chairs.

Wall Paper *coordinates the color scheme*

Decorators plan color harmonies by selecting an attractive wall paper or fabric to set the key. Wall paper designers have analyzed style trends so that their color balance helps solve the problems of decoration in traditional or modern modes. They have studied psychological reactions to colors and color combinations, and they have planned the correct proportion of each color to the other. Their color combinations can be adopted with complete assurance that they are well balanced and will provide an attractive room setting.

There must never be confusion of pattern, but always enough variation to make a room interesting. That is why so many decorators make every effort to balance one floral or scenic print with one plain surface and one geometric design such as a check, plaid, or stripe. Thus they prefer plain rugs and simple geometric patterns in fabrics with strongly figured wall papers. With simpler designed papers, they combine more elaborate fabrics and floor coverings.

This paper is suitable for either a modern or a traditional room. Pale gray against a coral ground with touches of cream and deeper gray make an admirable background for mahogany furniture. It will combine well with striped gray slipcovers and solid draperies.

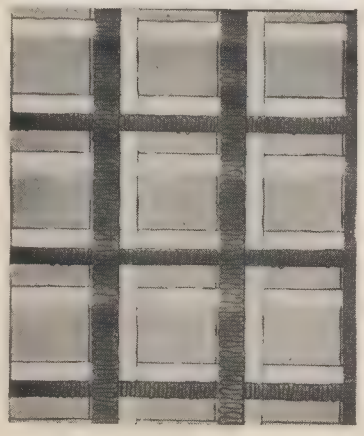
One wall of this flower garden wall paper can be combined with three walls in blue and white stripes to match the flower tones. Soft green upholstery bound with poppy red, together with a dull green rug, will bring the outdoors inside.

This paper would be equally smart in a hall or a bedroom, with ivory woodwork. Pale shell pink and soft blue stripes can be used for upholstery and draperies.

The deep forest green of the leaves is picked up in the draperies and the floor covering repeats the deep tan baroque frame of the bouquet. Use raspberry for upholstery or heliotrope blue for summer slipcovers.

Traditional furniture of the Eighteenth Century looks well with this Chinese wall paper. To repeat the colors in the paper, draperies could be gold-colored and the rug might be gray in contrast to the lacquer-red wall paper background.

Truly modern in feeling as well as in color, this paper will go equally well with traditional furnishings. This unusual type of plaid is made up of shades of chartreuse and gray with wide bands of silver running through it. The irregular thin lines are of deep brilliant green for accent.



Wall Paper *for all the rooms*

There is no great secret about selecting wall paper. But there are a few simple fundamental principles which should be followed by the amateur in the same manner as by the professional decorator. The first rule to remember is to keep an open mind. There's no need to be afraid of the new just because it's new. On the other hand, don't leap at the different just for the sake of being different. The second rule to note is that wall papers are not designed expressly for any certain rooms. Most of them are equally at home everywhere.

Papers Should Be Related: The home must be considered as a whole. Its interior is made up of rooms directly related to one another. Color schemes and designs must be in pleasant juxtaposition and must offer interesting diversity of effect.

In most homes the living room, dining room, and hallway should be considered as a unit. The papers selected should complement one another but should be sufficiently varied to give interest when viewed together, such as a hall which gives views of both the living and dining rooms. This will avoid sudden shock at the change when looking from one room to another.

Many manufacturers have presented papers which are color related and design coordinated. These are admirably suited for use in adjoining rooms. Or papers which pick up one or more colors from another will be equally good in this case.

Usually the living room is best papered in quiet colors and unobtrusive designs. The dining room can be one of the most cheerful in the house. Experiments can be tried here for little time is spent in the room. By the same token, hallways can give full vent to imagination.

No matter what method is used to select the papers, complementary designs and colors, together with well-blended variety of pattern will give a harmonious appearance. There is no monotony; the result will be fundamentally good decoration.

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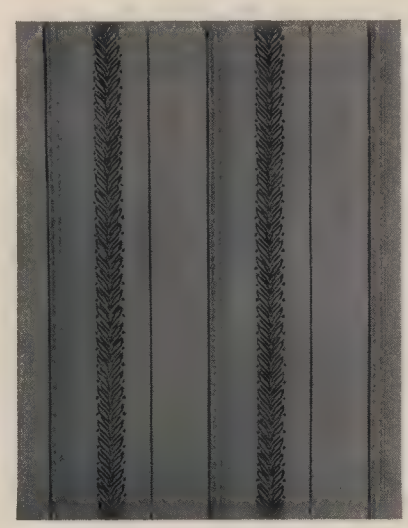
For the hall

This Chinese wall paper in soft gray with tones of blue, rose, light gray, and green, can be used with green woodwork and dado. Chair seats can be upholstered in rose brocade, while a large bowl of fresh green leaves would add an accent.



For the living room

This yellow, white, and green striped pattern against a soft gray can suggest the colors for draperies. Floor coverings might be deep green and the slipcovers a lighter shade.

For the dining room

A pale gray paper with yellow peonies and green leaves can set the scheme for this room. Draperies might be yellow, chair seats green, and the floor covering gold.

Wall Paper *for a bold accent*

There is a growing popularity for big, bold wall paper patterns—for over-scaled designs—and for brilliant colors. While there is much to be said in favor of this trend, it must be remembered that there can be too much of a good thing. Therefore, care should be taken to use these exotic patterns with discretion so that the general effect is not overly pretentious. This is one case where restraint adds to the richness of the decor.

For that reason, many successful decorators advocate the use of bold splashy wall paper on the area which most needs accentuation. Often this area is a large unbroken wall. Again it might be used to minimize architectural problems in the room, or to set off an outstanding piece or group of furniture. To avoid discordant notes or over-emphasis, monotone papers such as the textured weaves which simulate fabrics or the tone-on-tone all-over patterns are usually selected for the remaining wall spaces.

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The upper photo shows a bold, splashy design against a dark background. The center swatch is a huge over-scaled pot of ivy in natural colors of brown and green ensconced on architectural pillars of white on white. The lower photo shows large full-blown poppies drawn in the modern technique and set against dark color.

Architectural paper (a modern-colored treatment of Pennsylvania Dutch motifs) emphasizes the importance of one wall. It is an excellent selection for a modern dining room.

This delicately drawn vine paper has been miter-cut to form the frame for an important grouping of antique furniture. It gives dramatic interest and adds a feeling of unity.

Wall Paper *for the problem room*

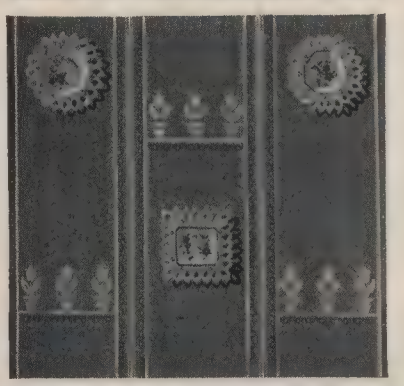
In every home there are problem rooms which need special handling. Frequently, they are rooms which contain so many varied patterns in draperies, upholstery, and floor coverings that restraint is dictated for the wall surfaces. For rooms of this kind the most appropriate choice will often be striped or checked papers. Striped papers range from slender hairline markings to the mammoth six-inch widths. Checked papers range from tiny gingham to enormous eighteen-inch blocks.

Borders are an excellent means of picking up and brightening rooms of this kind. There is an infinite variety of borders in all styles and color combinations. Some are dignified swag-like draperies, others are animated gay figures for conversation prints. The proper use of a border will do a great deal, too, to increase or reduce the apparent height of a room.

There are many varieties of borders and they come in all widths, from the narrow bands which finish off the top of the wall paper to the wide borders which are a center of interest in themselves.

Left—*Dainty gingham wall paper for a young girl's bedroom.* Center—*The one-room apartment which must serve for sleeping quarters as well as a living room is smartly furnished with a narrow pin-stripe paper, topped with a colorful border.* Right—*The classic lines of a formal desk and chair are enhanced by a rich striped background. Along the side of the page are three widely assorted samples of borders.*

Wall Paper *for period styles*



Provincial or Early American

For informal homes, provincial styles have always been great favorites. Their inherent informality and simplicity are widely admired today.

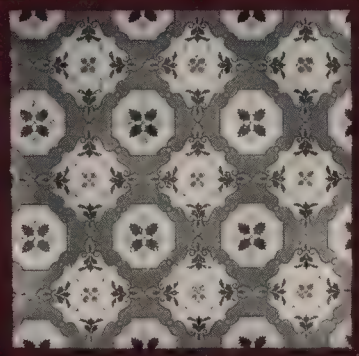
Care and taste must be exercised in planning provincial interiors because the appropriate setting is imperative for most effective use of these informal, down-to-earth decorative schemes. That is why wall paper plays such an important role as the background in rooms of this type.

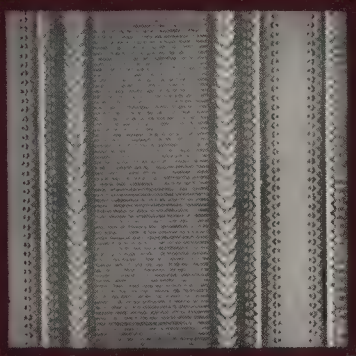
Early American has a homespun appearance, for the originals were the work of local craftsmen—men who were furnishing their own homes from the materials offered by neighboring forests. These pieces are much sturdier than the later importations from England. Nevertheless, the style is well adapted to country living of today. Life in the colonies was rigorous and isolated, and these furnishings were an early expression of a people whose homes came first and foremost.

French Provincial is becoming increasingly popular. Furniture of this period is made of fruit woods and unfinished walnut just as it has been for centuries. The proportions are more gracious than the more primitive Early American. Because of the tones of the wood and the simplicity of design, these pieces blend well with other styles, even modern furnishings.

Pennsylvania Dutch has growing popularity because of its gay painted designs. Many attractive reproductions of painted chests, wall cupboards, tables, and chairs are being made. They blend well with natural wood furniture of any of the other provincial styles and form a wholly livable room.

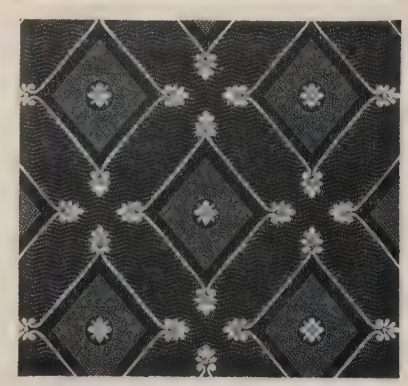
There are many wall paper patterns for all of the provincial types. There are authentic period reproductions as well as adaptations of the delft china designs; and there are many freely translated patterns from the provincial handicrafts. Typical provincial papers are shown on this page.





An ideal country home, blending Early American and French Provincial. Plaid wall paper in green and beige set the color scheme. Accents are coral.

Wall Paper *for period styles*



Formal Traditional or Eighteenth Century

Some of the most popular choices for today's homes are those styles developed during the Eighteenth Century. This era began with the reign of Queen Anne, then moved into the Georgian or classic period in England. It is known as the age of master craftsmen for it produced such outstanding cabinetmakers as Chippendale, Hepplewhite, and Sheraton.

Cabriole legs (curved outward at the top and inward near the foot) are almost a trade mark of Queen Anne pieces; so also is the spoon-back chair. This is the period when walnut was the favorite wood.

Chippendale used mahogany. His pieces can be identified by ribbon-backs, latticework, and Gothic detail. He featured curves and elaborate carving.

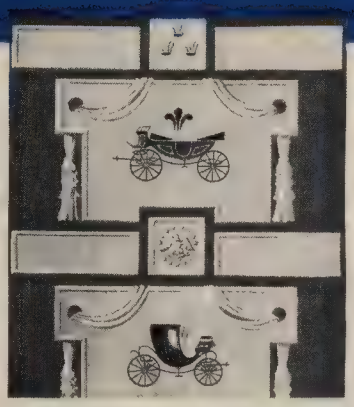
The peak of perfection of the curved line was reached by Hepplewhite. He featured the heart- or shield-shaped chair back and the serpentine curve. He combined convex and concave curves in the body of the furniture but never used curved legs.

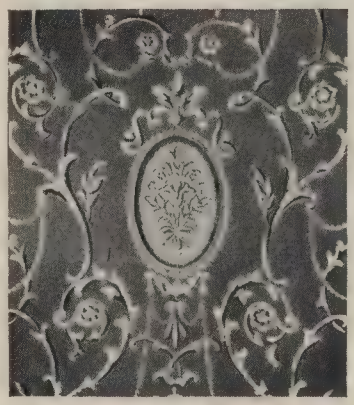
In contrast to his predecessors, Sheraton used the straight line almost exclusively. Many of his pieces were ornamented with porcelain plaques of the Wedgwood type and he often used marquetry.

To set the proper atmosphere for Eighteenth Century rooms, care must be taken to select suitable wall papers. Those which resemble damasks or brocaded velvets (especially flock papers) are particularly good. So too are the rich papers which simulate tapestry or tooled leather. With much of this furniture, chinoiserie types of wall paper should be given consideration. Dainty chintz papers or those which copy toiles de jouy are equally good. And with the lighter pieces of furniture the more delicate variety of brocade or damask papers or pale stripes, especially those with flower garlands scattered amid the stripes, are appropriate.

Large daintily colored camellias, receding into a framework of Southern iron grillwork, make a luxurious background for Eighteenth Century pieces.

Wall Paper *for period styles*





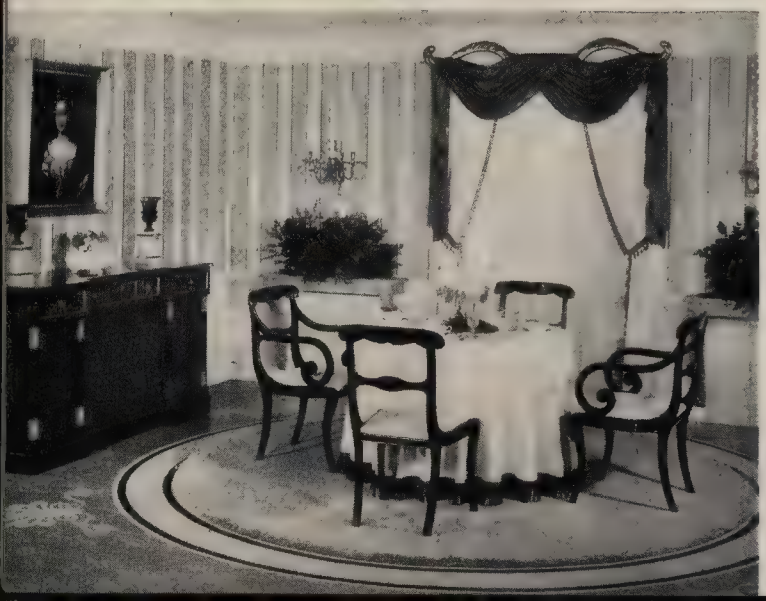
Nineteenth Century Classicism

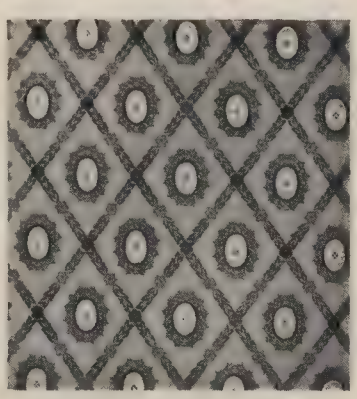
The American and French Revolutions brought with them a change in the concepts of life which was reflected in the everyday lives of the people. Far-reaching changes were in progress all over the world: England was under a regency, France had overthrown its monarch and substituted a dictator, and the newly formed United States was feeling its strength. Thus there was a distinct break with recent trends. The first half of the century developed such notable furniture styles as English Regency, French Directoire and Empire, and American Federal.

Symmetry of line and proportion were maintained through all these styles. There was a return to classic simplicity and a growing stress on patriotic emblems as ornamentation. The beauty of this type of furniture is best set off by the lavish use of deep-colored wall papers. These papers can be formal stripes or jewel-like all-over patterns, or they can feature the Prince of Wales plumes, bouffant swags, or cascading motifs. Marble-effect and dado wall papers are also especially good.

At that time, Americans were developing a style of their own. Duncan Phyfe is perhaps the best known of the nation's early cabinetmakers. His productions are typical of the age in which he lived. Stars and stripes were a predominant ornamentation as were liberty bells. And convex bull's-eye mirrors surmounted by the American eagle typified the period.

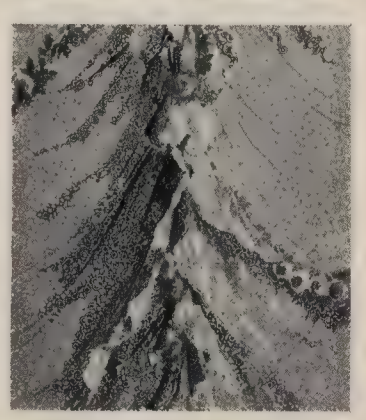
Wall papers with wide stripes and classic medallions are particularly good with this kind of furniture. Draped swag patterns and fret borders are appropriate, too, as are the large scenics with sweeping panoramas of historic events or pictorial vistas which give an illusion of open spaces.





This medley of Nineteenth Century design is an excellent example of true classic dignity. The lines of the furniture are repeated in the striped wall paper and the oval rug.

Wall Paper *for period styles*



For Victorian elegance

Adaptations of the type of decorating which came into being during the 64-year reign of Queen Victoria are enjoying a renewed popularity today. Many young people are raiding their grandmothers' attics in search of priceless treasures which had been stored away by an earlier generation. With the lapse of half a century, there is now an increasing interest in the current revival of the better phases of Victorian as a choice for contemporary decorating.

The various phases of the Victorian period showed the influence of many sections and tastes: Greek, Turkish, Gothic, and Venetian. Developments of this time included the ottoman, the nest of tables, and the Morris chair.

Judicious use of carefully selected Victorian pieces results in gay and charming effects. Selected with taste and discretion, Victorian will blend with other periods.

Victorian colors were deep and strong and designs were ornate. Deep reds, for example, were very popular. So, too, were the dark bottle greens, chocolate brown, and plum shades. Some of these colors are in good taste but for present-day usage most of them are improved by the addition of lighter colors for accents. Clear yellow, soft gray, and coral are often used effectively to offset the otherwise drab atmosphere created by too much heavy, sombre color.

Appropriate wall papers for the modern use of Victorian might well be the gay chintzes, the large florals (especially the cabbage roses), and the embossed papers which look remarkably like tooled leather. Flock papers in brocade patterns are good choices and so also are the satin-type and dull-finish striped wall papers—even those with the moire effect.

Victorian can be beautiful. A luxurious velvet sofa is enhanced by the ornate flowered wall paper with rococco scroll-work outlining the pattern.

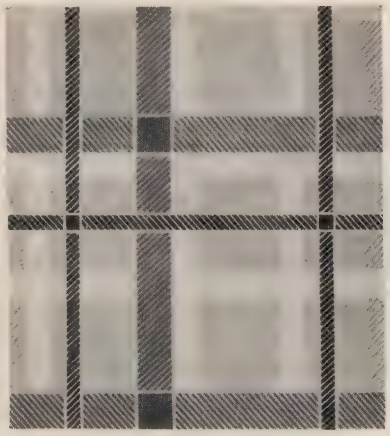
Wall Paper *for functional modern*

Page 22

Many homemakers of today like the blond woods and the lacquer finishes that are synonymous with modern furniture. They like the simplicity of line, sturdiness of construction, and solid comfort of large sectional pieces. There is a great deal of beauty in the clean-cut lines of modern, but only rarely does it sacrifice efficiency for good looks. Much of it is large, but it is planned to serve several purposes, so in the long run it saves space by being doubly efficient.

Modern design is a fluid thing. It is decorative, but has no frills. It is the embodiment of the American look. It is livable and it is to be lived with.

To offset the sometimes severe lines, it is important to emphasize color and texture in modern rooms. That is why wall paper is the perfect background for modern furniture. It may have a three-dimensional effect or the depth of an embossed pattern. There are also many weave papers which bear a remarkable resemblance to fabric. Some of these have bands of loops or diagonal tweed shot with metallic threads. Modern wall papers may appear like bamboo as in the photograph below or leather strapwork as shown on the back cover. Or they may simulate wood, marble, or brick walls. All of these are excellent choices for modern as are any of the tropical-foliage patterns or huge over-scale floral designs.



Bleached wood furniture looks well against the rich chocolate brown wall paper, striped in soft shades of green and tan to resemble bamboo.

Wall Paper —*the transition between modern and traditional*

Present-day furniture design is similar to that in the Eighteenth Century in that it can be interpreted only in terms of the individuals who create it.

Many people like modern furniture, but live in traditional style homes. Some have inherited furniture from earlier centuries. Such furniture can easily be used in the same room with modern if the different pieces are well proportioned, and if they are scaled to the sizes most adaptable to the rooms in which they are used. Massive, heavily built furniture should not be combined with fragile pieces. Formal styles blend with other formal styles and all the provincial types go well together. But never try to mix the informal with the formal.

No matter what assorted periods are combined, care must be taken to maintain the same mood of either simplicity or ornateness. Wall paper is the ideal means of tying the whole scheme of decoration into an attractive unity, for it can translate classic motifs into modern colorings and it gives bold treatment to formerly conventional designs, thus giving them new life.

There is a wall paper available to suit any combination of period furnishings or color schemes. It is the one element which serves to coordinate all the factors in a room into a well-integrated whole.

Wall paper of an "antique shop window" design adds interest to this small corner. The Chinese figurines are in bold colors, set against a charcoal gray ground.

Wall Paper *in the public view*

A large part of the usual individual's life is spent outside the home. Whether the hours away from home are spent in offices doing the day's work, in stores, or in factories, it is important that the background for work and recreation be as colorful and attractive as in the home. Recently there has been a marked trend toward tastefully decorated office homes to provide a comfortable working environment.

Retail stores, too, have found that wall paper gives a colorful staging for their merchandise and helps to put the shopper in a receptive frame of mind.

Wall paper gives a homelike touch to otherwise cold and bare hotel bedrooms. Their public rooms, too, become far more dressed up when wall paper is used. This is true of dining rooms and bars as well as the lobbies and powder rooms.

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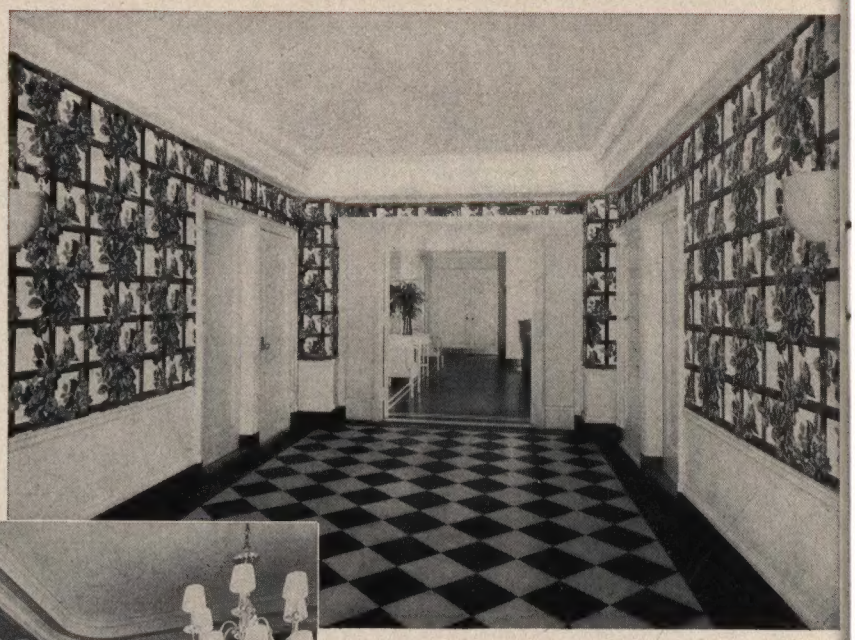

This corridor was completely unimpressive when the walls were plain. Large red flowers on a green trellis transform it into a center of light and colorfulness. ↑

The height of graciousness is accomplished by discriminating use of wall paper carried up the stairway in this busy metropolitan restaurant. ←

Many a retailer has found that his sales soar after a redecorating job is done on the interior of his shop. This shoe store shows a smart combination of striped and floral papers. ↓

PHOTO CREDITS—Color photos on front cover and on page 13, from Hathaway's; color photo on back cover, courtesy House Beautiful. Black and white room settings: (credits are listed picture by picture, left to right and top to bottom on each page):

Page 3—Stickley Bros.; Charles Kanarian; page 4—Good Housekeeping—W. & J. Sloane; page 5—Miami Daily News; Kittinger Co.; page 6—Good Housekeeping; R. H. Macy; page 7—Stickley Bros.; Abraham & Straus; page 8—Gimbel's, Pittsburgh; Better Homes & Gardens; page 9—Armstrong Cork Co.; Barker Bros.; page 10—W. & J. Sloane; Chicago Tribune; Selig Manufacturing Co.; page 11—R. H. Macy; Congoleum-Nairn; House Beautiful; page 16—Morgan Manufacturing Co.; R. H. Macy; page 17—Gilchrist's; Sheraton Hotels; Stern Bros.; page 18—Deltox Rug Co.; page 19—Davison-Paxon; page 20—Congoleum-Nairn; page 21—Gimbel's, Pittsburgh; page 22—International Flower Show; page 23—Kittinger Co.; page 24, *center*—Stouffer's Restaurant, New York; *bottom*, Lengell & Grauer.

Wall Paper *—versatile and fashionable*

In these pages more than 125 patterns and styles of wall paper have been illustrated. They are shown as backgrounds for living in American homes. They are shown in relation to a wide variety of rooms, of types of architecture, and of period furnishings.

Yet, the papers that are pictured here are but a small fraction of those available today. These illustrations merely hint at the wide choice of papers that can be fitted to any room in any home to provide a feeling of warmth, color, design, and personality. No other wall covering has such versatility or offers as wide a selection. There is a wall paper to fit every color scheme, every taste, and every manner of living.

Its versatility is the key to the growing vogue for wall paper beginning with its introduction into our way of life more than four centuries ago. Likewise, it is the key to the fact that wall paper is fashionable today—and will be tomorrow.

☆

Prepared by

THE WALL PAPER INSTITUTE

400 Madison Avenue, New York 17, N. Y.

An Association of the leading wall paper manufacturers

wall paper

in today's home